

The Gramophone Shop, Inc.

Record Supplement

for

April, 1948

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in
The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	MC	Musicraft
B	Brunswick	MS	Sonora
BAM	Boite à Musique	MW	Hargail
C	Columbia	OL	L'Oiseau Lyre
CAP	Capitol	P	Parlophone
CET	Cetra	PD	Polydor
CM	Columbia Masterworks Set	PIL	Pilotone
CON	Continental	SON	Sonart
CX	Columbia Two-Record Masterworks Set	TC	Technichord
D	Decca	U	Ultraphone
G	Gramophone (HMV)	V	Victor
K	Keynote	VM	Victor Masterpiece Set

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1948 *Columbia Catalogue* 25¢

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THE GRAMOPHONE SHOP, Inc.
18 EAST 48th STREET NEW YORK 17, N. Y.

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The World's Best Recorded Music

18 EAST 48TH STREET

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NEW YORK CITY



Dealers in Imported and Domestic Recordings, and Accessories.
Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED
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Vol. XI

Record Supplement for April, 1948

No. 4

PRICE CHANGES

CETRA has announced that 12" Imported Cetra records now cost \$2.62 each (Federal tax included)
CONCERT HALL has announced that the two 10" album Sets AC (Prokofiev: Music for Children)
& AG (Beethoven: Irish Songs) are now priced at \$3.94 each.

AGAIN IN STOCK

MOZART: Bastien et Bastienne, K. 60 — "Complete" recording (Sung in French). Martha Angelici, Paul Derenne & André Monde with Paris Conservatory Orchestra conducted by Gustave Cloëz. Six 12" imported records (12 sides), Nos. AS-801/6; price \$9.90 (Manual sequence only)

BACH: Matthäus-Passion — Abridged recording (Sung in German). Chorus of St. Thomas' Church, Leipzig, Leipzig Gewandhaus Orchestra conducted by Günther Ramin, with Tiana Lemnitz (soprano), Friedel Beckmann (mezzo-soprano), Karl Erb (tenor), Gerhard Hüsch (baritone), Siegfried Schulze (bass). Sixteen 12" imported records (31 sides), Nos. G-DB6516/DBS6524 & DB6525/31; price \$40.61. (Automatic sequence: G-DB9165/DBS9173 & DB9174/80)

BACH (JOHANN SEBASTIAN)

BACH: Eight Little Preludes and Fugues—Complete recording. Ernest White (Studio organ of St. Mary the Virgin, New York City). Four 12" records (8 sides) in Set TC-T10; price complete with album \$7.46. (Available in automatic sequence only)

TECHNICHORD again enlarges the library of organ music on discs with this album of the less frequently played "Eight Little Preludes and Fugues." From the Italian influence in these it is possible that Bach composed them later than is

generally accepted, perhaps during or after the Weimar period, possibly as instruction material for his favorite son Wilhelm Friedmann. Unlike most teaching pieces, these short works are sprightly and gay, revealing a light hearted Bach of varied moods.

The music is ably interpreted by Ernest White. The organ employed is a small baroque design instrument modelled after that of the Germanic Museum at Cambridge; it is small enough to convey the florid style of 18th century music with clarity of outlines, yet without tonal monotony. A miniature score is included with the album.

SONGS OF WAGNER, GLUCK & FRANZ. Lorri Lail (mezzo-soprano in German & French) with Gerald Moore (piano) & Millicent Silver (harpsichord). Six 10" imported records (12 sides) in Set GSC-4; price complete with album & song texts \$13.00. Federal excise tax included.

Reviewed by Robert E. Smith

Music Commentator of
Radio Station WTIC — Hartford, Conn.

If you want or need assurance that in one field of musical endeavor at least the good old days are with us again, just drop in at THE GRAMOPHONE SHOP, 18 East 48th Street, New York City, to look at, and listen to, its new album of recordings by the Swedish Mezzo-Soprano, LORRI LAIL. These six records, packaged in a very attractive album, represent to me the return, once-again, of those good old days when you could go to THE GRAMOPHONE SHOP certain of coming out later with something out of the ordinary in an album of records. It was such a thing as this that made the shop famous, and now, you can go there and find such things again.

The LORRI LAIL album is another in the GRAMOPHONE SHOP celebrity series offered by this enterprising shop to give its customers something different. Here is a list of the LORRI LAIL records; in these times they are, I think, quite unique:

RICHARD WAGNER

DORS MON ENFANT (Anon.)

DER TANNENBAUM (Von Scheurlin)

MIGNONNE (Ronsard)

ATTENTE (Victor Hugo)

CHRISTOPH WILLIBALD GLUCK

ARIE: EINEM BACH DER FLEISST
from "PILGREMEN VON MEKKA"
DER JUNGLING (Klopstock)
SCHLACHTGESANG (Klopstock)
DIE NEIGUNG (Klopstock)
DIE SOMMERNACHT (Klopstock)
DIE FRUHEN GRABER (Klopstock)

ROBERT FRANZ

ABENDS, Op. 16, No. 4 (Eichendorff)

STANDCHEN, Op. 17, No. 2 (Osterwald)

DIE BLAUEN FRUHLINGSAUGEN, Op. 20, No. 1 (Heine)

DAS MACHT DAS DUNKELGRUNE LAUB, Op. 20, No. 5 (Roquette)

DIE HELLE SONNE LEUCHTET, Op. 42, No. 2 (Mirza-Schaffy)

I approached these records somewhat in the manner of the archeologist, full of the excitement of discovery and the anticipation of unearthing rare treasures—and this from just the names of the songs and their composers. I had known the singer from a Swedish HMV recording in my library of Schubert's Ave Maria and the Chopin Etude called Tristesse (G-X7114) but I must confess it took the unusual repertory of these GRAMOPHONE SHOP records to awaken fully my realization that here was an exceptionally fine artist with a voice reminding me at times of Marian Anderson and again of Emmy Destinn. But LORRI LAIL doesn't need to sound like someone else to merit attention. She has a voice that is one of the loveliest now to be heard singing songs on records, and in this album, the record collector, the music lover, or the casual customer will find something, I believe, extraordinarily interesting.

The aria from one of Gluck's last opéras-comiques, PILGREMEN VON MEKKA, known also as LA RECONTRE IMPREVUE, produced at Vienna in 1764, is very different music from the noble arias of "Iphigenia," "Orfeo," "Armide" and "Alceste," but none the less interesting. This "new look" of old Gluck is to be seen also in one of the Klopstock songs, SCHLACHTGESANG, which is a student drinking song! Gluck occupied himself with Klopstock's odes as early as 1772 but it wasn't until near the end of his life that he finished his settings of these songs. None of the songs appears to have been recorded heretofore, and three performances of the PILGREMEN VON MEKKA aria, by GERALDINE FARRAR, LUCIEN FUGERE and E. SIEBER are now unobtainable.

The four RICHARD WAGNER songs are interesting examples of his early style, dating from the brief stay in Riga, 1839, and his first visit to Paris in 1840. It was with the three French songs that Wagner sought recognition from the Parisians. DORS MON ENFANT has been recorded by ELISABETH SCHUMANN (G-DB3654), and ATTENTE by SUSAN STRONG (G-03128) (both unobtainable) but the other two songs are first recordings.

None of the ROBERT FRANZ lieder LORRI LAIL sings in this album has been recorded before and so their appearance makes a very welcome addition to the pitifully small list of recordings presenting songs that were greatly admired by Robert Schumann!

In this album, LORRI LAIL has the advantage of excellent recording and of superb accompaniments by pianist, GERALD MOORE and harpsichordist, MILICENT SILVER. To me, this set of records is remarkable in the idea that brought it to hand, and for the distinguished artistry that went into its making.

BACH: Organ Recital. E. Power Biggs (organ of St. Paul's Chapel, Columbia University). Four 12" records (8 sides) in Set CMM-728; price complete with album \$5.85. (Automatic only)

Contents: Prelude and Fugue in E flat major ("St. Anne") (Clavierübung III); Wir glauben all' in einem Gott ("Giant" Fugue) (Peters Vol. VII, No. 60); Fantasia and Fugue in G minor ("Great") (Peters Vol. II, No. 4); Toccata in F major (Peters Vol. III, No. 2).

With this album, E. Power Biggs makes his first appearance on Columbia records, bringing to these organ classics the discerning scholarship and technical mastery of a distinguished artist. In the first Prelude the florid ornaments and the alternations of soli and tutti passages show clearly the influence of the rococo and the Italian concerto styles; the treatment of two contrasted subjects foreshadows the sonata form of Mozart and Beethoven.

It was this Fantasia and Fugue in G minor that Bach performed on the historic occasion of his meeting with Buxtehude and Reinken in 1720 at Hamburg.

The instrument used in this recording is that of St. Paul's Chapel, Columbia University. The tone is less clear than this organist's earlier records.

It is unfortunate that Bach works new to records were not chosen for this album.

BACH: Cantata No. 211, Schweigt still (Coffee Cantata) (Sung in German) Benjamin de Loache (baritone), Ethyl Hayden (soprano), William Hain (tenor) with Chamber Orchestra conducted by Ernst Victor Wolff (7 sides) & So oft ich meine Tabakaspfeife (Tobacco Song). Benjamin de Loache (baritone in German) with Sterling Hunkins ('cello) & Ernest Victor Wolff (harpsichord) (1 side). Four 12" records in Set MC-5; price complete with album \$5.02. (Automatic sequence only)

Musicraft is to be congratulated for making this set available once again. It was one of the best items in the old Musicraft catalogue, being a first recording. Technically the recording is still quite good and the performance has lots of spirit.

BIZET (GEORGES)

BIZET: L'Arlesienne Suite No. 1 & 2 — Excerpts (5 sides) & PUCCINI: Manon Lescaut — Intermezzo, Act II (1 side). National Symphony Orchestra conducted by Sidney Beer. Three 12" imported records in Set D-EDA42; price complete with album \$7.35. (Automatic sequence only)

All the color and vivacity of Bizet's tuneful score are recaptured in this lively reading by Sidney Beer made in Kingsway Hall, London. The sharp contrasts of lyrical and martial passages, and the wide tonal range from soft flute solos in the Minuetto to full orchestra in the Farandole, give this familiar score an open air freshness through the skill of English Decca FFRR engineers.

On the last side is a sensitive traversal of Puccini's *Intermezzo* preluding Act II of "Manon Lescaut," evoking the tender pathos of that unjustly neglected opera. The record surfaces are excellent.

For some reason the album is labelled Suites 1 & 2, although only the Prelude, Minuetto I and Adagietto from Suite No. 1 and the Farandole from Suite No. 2 are included.

BIZET: Carmen — Suites 1 & 2. National Symphony Orchestra conducted by Anatole Fistoulari. Three 12" imported records (6 sides) in Set D-EDA41; price complete with album \$7.35. (Automatic sequence only)

London Decca rings the bell again with the Carmen Suites. Anatole Fistoulari's direction imparts sharp rhythmic drive and dramatic vigor to the never fading work. Recording is first rate.

Contents: Suite I: Prelude Act I (Complete); Prelude, Act II (Les Dragons d'Alcalá); La Garde Montante (Act I); Suite II: Habanera (Act I); Danse Bohème (Act II); Prelude, Act III; Marche des Contrebandistes (Act III); Nocturne (Micaela's Aria) (Act III). It might be noted that the first side contains the complete Prelude to Act I although it is labelled Prelude—Act I & Prelude—Act II. It is customary in recorded versions, to separate the two sections of the Prelude to Act I. However this is not done in present version.

BRITTON (BENJAMIN)

BRITTON: Four Sea Interludes. Philharmonic Orchestra conducted by Sir Malcolm Sargent. Two 12" imported records (4 sides), Nos. C-DX1441/2; price \$5.24. (Manual sequence only)

Whether one regards "Peter Grimes" as the most original of contemporary operas or the product of sophisticated eclecticism, the Sea Interludes (Dawn, Sunday Morning, Moonlight, Storm) are surely among the most powerful pages in Benjamin Britten's imaginative score. The recurrent chord of the sea weaves inexorably as a thread of doom through the fisherman's life, to his tragic ending after the death of the second apprentice. Here the sea is portrayed from the point of view of the coastal villagers themselves, as a malevolent force of lurking cruelty. No facet of this compelling work is left untouched by the conductor, Sir Malcolm Sargent, and the tonal reproduction is extraordinarily realistic. An exceptional recording in every way.

BRITTON: Four Sea Interludes & Passacaglia. Amsterdam Concertgebouw Orchestra conducted by Eduard van Beinum. Three 12" imported records (6 sides) in Set D-EDA50; price complete with album \$7.35. (Automatic sequence only)

Although the English Decca performance of the Peter Grimes music contains the Passacaglia, not recorded in the English Columbia group of Sea Interludes, the interpretation is less exciting. The recording, made in the Concertgebouw in Amsterdam, is resonant and spacious, but lacks the bite provided by Sir Malcolm Sargent's conducting.

BRAHMS (JOHANNES)

BRAHMS: Quartet No. 2 in A minor, Op. 51, No. 2. Busch String Quartet. Four 12" imported records (8 sides), Nos. C-LX1022/5; price \$10.48. (Automatic sequence: C-LX8575/8)

Those who maintain that Brahms' quartet writing is lacking in four voice clarity and balance should hear the magnificent new English Columbia version of the A Minor by the Busch group. This is a masterly account of one of Brahms greatest string compositions, notable for a wealth of subtle coloring, sensitive changes in mood and dynamics, and an underlying sense of its over-all structure.

Especially praiseworthy is the noble lyricism of the Andante, and the delicate yet incisive rhythms of the scherzo-like third movement, reminiscent, as is much of this work, of the late Beethoven quartets op. 131 and 132. Combining scholarly insight with emotional spontaneity, this is by far the finest playing that the Busch quartet has given us. Excellent surfaces.

BRAHMS: Variations on a Theme of Paganini, Op. 35. Jacob Gimpel (piano). Two 12" records (4 sides) in Set VOX-209; price complete with album \$3.50. (Automatic sequence only)

There has long been a need for a fresh recording of Brahms' Paganini Variations, for the older one, by Egon Petri, was stodgy and far from exciting throughout. In the new one, Jacob Gimpel adroitly surmounts technical difficulties such as the double octaves, with ease. However his performance is wanting in vivid contrasts of mood and dynamics, nor is there an underlying sense of architectural design. Without these, no set of variations can be continuously interesting. Piano tone and surfaces are quite good.

MASCAGNI (PIETRO)

MASCAGNI: *L'Amico Fritz* — Cherry Duet (3 sides) & Intermezzo, Act III (1 side). Pia Tassinari & Ferruccio Tagliavini (soprano & tenor in Italian) & EIAR Orchestra conducted by Pietro Mascagni. Two 12" records in Set CET-105; price complete with album \$4.73. (Automatic sequence only)

It was while singing the leading roles in "L'Amico Fritz" that Pia Tassinari and Ferruccio Tagliavini met for the first time at the Palermo Opera in 1940. Shortly after, they were married. The love duet, at the beginning of Act II, is sung by the pair with warmth and appealing tenderness.

The composer, who conducted this recording shortly before he died in 1945, also leads the Intermezzo from the same opera, which fills the final side. Surfaces satisfactory.

These records were drawn from the complete recording of this work, CET-4, priced \$36.06, reviewed in the August 1947 Supplement.

MENDELSSOHN (FELIX)

MENDELSSOHN: Concerto in E minor, Op. 64 for Violin & Orchestra. Mischa Elman (violin) & Chicago Symphony Orchestra conducted by Désiré Defauw (7 sides) & Song Without Words, Op. 62, No. 1 (Arr. Kreisler). Mischa Elman (violin) & Wolfgang Rosé (piano) (1 side). Four 12" records in Set VM-1196; price complete with album \$7.00. (Automatic: VDM-1196; price \$6.00.

Mischa Elman's justly famous tone in a sumptuous performance of this ingratiating masterpiece, characterized by elegance of phrasing, impeccable bowing and flawless intonation. The interpretation reveals breadth and mature musicianship, the *andante* being especially praiseworthy for its sustained lyricism.

Admirable support is provided by Désiré Defauw, with excellent rapport between soloist and orchestra.

On the final side is the same composer's "Song Without Words" Op. 62, No. 1 ("May Breezes") arranged by Fritz Kreisler in his best encore manner; well played by Elman with Wolfgang Rosé at the piano. Recording excellent.

MENOTTI (GIAN-CARLO)

MENOTTI: *The Medium* & *The Telephone*—Complete recordings. Marie Powers, Evelyn Keller, Frank Rogier & Marilyn Cottlow, and others from the original Broadway production, with Orchestra conducted by Emanuel Balaban. Ten 12" records (20 sides) in Sets CMM-726 A & B; price complete with two albums \$14.50.

When Columbia announced plans to record Ballet Society's productions of Gian-Carlo Menotti's "The Medium" and "The Telephone" there were some doubts as to their success in preserving the dramatic excitement and tension of the two recent Broadway hits on records.

All doubts are dispelled by these, the first complete recordings of American operas. Even without the aid of acting, costumes and eerie scenery, the terror and suspense of "The Medium" is effectively communicated. In the title role of Madame Flora, Marie Powers, with her throaty Azucena voice and forceful personality, is able to sustain, as she did on the stage, the mood of impending tragedy from the first séance till the murder of Toby, the deaf mute, climaxes her obsessive fear of the very spirits she had been faking for her gullible clients. No less impressive is Evelyn Keller, in the role of the daughter Monica; her singing in the tender scenes with Toby are among the unforgettable moments of the opera.

Part of the depth and vitality of "The Medium" derives from the fact that the composer wrote his own libretto, later spending hours in actual rehearsals, to achieve the exact realization of his characters and situations. Every phrase, every moment of the score, is completely expressed by the music. Those who contend that opera is dead are due for a sharp awakening.

The cast is as follows:

Monica	.....	Evelyn Keller (S)
Madame Flora (Baba)	.....	Marie Powers (C)
Mrs. Gobineau	.....	Beverly Dame (S)
Mr. Gobineau	.....	Frank Rogier (B)
Mrs. Nolan	.....	Catherine Mastice (S)

"The Telephone" is a highly amusing little Dresden china work, light and gay as a soufflé, humorously commenting on the difficulties of modern wooing, in music composed of witty parodies of Italian opera, in form resembling comic interludes like Pergolesi's "La Serva Padrona," which used to beguile audiences, as this one does, before the serious drama began. Frank Rogier, who sang a leading role in the world premiere of Britten's "The Rape of Lucretia" with the Glyndebourne opera in England, brings a sense of style and wit to the part of the frustrated suitor. Marilyn Cotlow is excellent as the besieged sweetheart. Both operas are expertly conducted by Emanuel Balaban and the recordings are extraordinarily clear and free from surface noises.

The complete text of each opera is contained in the albums. Although each opera is housed in a separate album, they are sold only as a unit.

MONTEVERDI (CLAUDIO)

MONTEVERDI: Arianna — Lasciatemi morire (Lamento di Arianna) (Arr. Respighi). Gabriella Gatti (soprano in Italian) & London Symphony Orchestra conducted by Vincenzo Bellezza. 12" imported record (2 sides). No. G-DB6515; price \$2.62.

Among the music of the past many works, perfect though they may be, are only for their own time; others, like Purcell's Lament of Dido or this Lament "Lasciatemi Morire" from Monteverdi's opera "Arianna," speak directly to us in accents simple yet moving and profound. Gabriella Gatti's dark hued voice is one of uncommon beauty, capable of a wide range of sensuous coloring, completely devoid of mannerisms or vocal flaws. She delivers this affecting music with all the poetry of its inner intensity illuminated by a great artist. This certainly takes its rank as a Monteverdi record of the first order. Excellent surfaces.

The soprano's earlier recording on Cetra is not obtainable at the present time. The present recording is superior from a technical point of view.

MOZART (WOLFGANG AMADEUS)

MOZART: Sonata No. 9 in A minor, K. 310 (3 sides) & **HINDEMITH:** Sonata No. 2 (3 sides). Jacques Abram (piano). Three 12" records in set MC-89; price complete with album \$3.85. (Automatic sequence only)

The A Minor Sonata was written in Paris during 1778, the year that Mozart lost his mother and failed dismally to achieve the financial and musical success his father Leopold had planned for him there.

As to the present performance, while the playing is clearly articulated, it is brusque and rather percussive, lacking in color or dynamic gradations; the pensive nature of the andante cantabile is wholly ignored, the first and last movement being the most successfully projected. Denis Matthews' account of this work is much more satisfactory (English Columbia DX-1114/15).

So far, Hindemith has composed only three piano sonatas, all dating from 1936, placing them within his Third Phase, which began in 1930, characterized by a reconciling of tonal harmony and linear counterpoint. Jacques Abram's playing of this difficult piece is musically perceptive and cleanly set forth. Piano tone and surfaces quite good.

MOZART: Symphony No. 40 in G minor, K. 550. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Three 12" records (6 sides) in Set CMM-727; price complete with album \$4.60. (Automatic sequence only) (Also Vinylite: CMMV-727; price \$6.85).

Among musicians there have always been two fundamental approaches to the works of Mozart, the subjective and the objective. Sir Donald Tovey, spokesman for the latter, flatly rejects the view that sentiment, much less pathos, is implicit in the composer's created world. In agreement with him is Fritz Reiner, judging by the new release of Mozart's G minor Symphony, which is given a reserved, carefully modulated reading notable for subtlety of nuance and dynamics, without, however, lacking the requisite vitality.

Fortunately, music lovers can now choose among recordings the one most suited to their own tastes. Columbia's quiet vinylite surfaces have resonance and clarity, the orchestral tone sounding much better than it did in the recent version of the Brahms concerto. The shellac pressings are also of excellent quality.

MOZART: Requiem Mass, K. 626. Pia Tassinari (soprano), Ebe Stignani (mezzo-soprano), Ferruccio Tagliavini (tenor), Italo Tajo (bass) (Sung in Latin) with EIAR Chorus & Orchestra conducted by Victor de Sabata. Eight 12" records (16 sides) in Set CET-101; price complete with album \$15.70. (Automatic sequence only)

We have not received this important release as we go to press, so it will be reviewed in a forthcoming issue.

PERGOLESI (GIOVANNI)

PERGOLESI: Concertino No. 5 in E flat major. String Orchestra of the Italian Radio conducted by Mario Fighera. 12" imported record (2 sides), No. CET-BB25212; price \$2.62.

Little of Giovanni Pergolesi's music is ever given these days, except for an occasional performance of the *Stabat Mater*; though several years ago the Metropolitan presented "La Serva Padrona" on a double bill. The *Cetra* offering is the first recording of the Concertino in E flat major the movements of which are marked: *Affettuoso*, *Presto*, *Largo*, and *Vivace*. Written for strings alone, this engaging little work is full of ingratiating melodies, without the padding digressions that so often mar eighteenth century music. Surfaces satisfactory.

RAVEL (MAURICE)

RAVEL: Trio in A minor for Piano, Violin & 'Cello. *Trio di Trieste*. Three 12" imported records (6 sides), Nos. G-C7685/7; price \$6.00. (Available at present in automatic sequence only)

The *Trio di Trieste* continues the high standard of musicianship shown in their Brahms C Minor Trio with this new release of the Ravel Trio in A Minor. In style closely akin to the *Septet*, the delicate hues and nuances of this subtle work are admirably projected by the Italian trio, the piano never overbalancing the strings. Highly recommended for collectors of chamber music.

There are no other records of this work available in this country at the present time.

RIMSKY-KORSAKOV (NICOLAI)

RIMSKY-KORSAKOV: *Capriccio Espagnole*, Op. 34. Danish State Radio Symphony Orchestra conducted by Nicolai Malko. Two 12" imported records (4 sides), No. G-C-3686/7; price \$4.00. (Manual sequence only)

Surprisingly enough, Rimsky-Korsakov spent only five hours on Spanish soil, when the training ship on which he served as a young cadet, docked at Cádiz for provisions. Yet the Latin character of this work seems timeless. So exacting an artist as the dancer La Argentinita employed the *Capriccio* for years her recitals.

This is a recording to end all other recordings, brilliantly played for color and rhythms. Excellent surfaces.

SCHUMAN (WILLIAM)

SCHUMAN: Quartet No. 3. Gordon String Quartet. Three 12" records (6 sides) in Set CONCERT HALL-AB; price complete with album \$7.35. (Available in automatic sequence only)

Written on commission from Town Hall and the League of Composers, the Schuman Quartet No. 3 was completed in December 1939 and had its first performance February 27, 1940. In creative development it stands midway between the American Festival Overture and the Third Symphony.

Deeply serious in character, the work alternates between sombre introspective passages and intensely dramatic development of short thematic figures, ending with a rondo in variation form, whose basic theme was used later in the finale of the Fourth Symphony.

The quartet is expertly set forth by the Gordon String Quartet, whose members reveal a complete grasp of the composer's vehement and musically interesting idiom. Spacious recording, unusually quiet Vinylite surfaces.

SCHUMANN (ROBERT)

SCHUMANN: Arabeske, Op. 18. Artur Rubinstein (piano). 12" imported record (2 sides). No. G-DB6492; price \$2.62.

Recently Artur Rubinstein made a record of this work that was released in Set VM-1149. For some reason he remade it during a recent trip to England. The imported record is more resonant and has much better surfaces than the domestic performance. The performance is likewise more straightforward than the domestic version.

SIBELIUS (JAN)

SIBELIUS: En Saga (5 sides) & Valse Triste (1 side). London Philharmonic Orchestra conducted by Victor de Sabata. Three 12" imported records in Set D-EDA49; price complete with album \$7.35. (Automatic sequence only)

Victor de Sabata is equally home in the music of Sibelius or Italian opera, as evidenced by his spirited conducting of the tone poem "En Saga." The ominous turbulence of this popular work is skillfully conveyed with the clarity and power one has come to expect of London Decca FFRR.

On the last side is "Valse Triste."

An excellent recording with quiet surfaces.

STRAUSS (RICHARD)

STRAUSS: Concerto for Oboe & Orchestra. Leon Goossens (oboe) & Philharmonia Orchestra conducted by Alceo Galliera. Three 12" imported records (6 sides), Nos. C-DX8301/3; price \$7.86. (Available at present in automatic sequence only)

Recently Richard Strauss came out of musical retirement and announced two new compositions, the "Metamorphoses" and a Concerto for Oboe and Orchestra. The movements of the concerto are marked: Allegro Moderato, Andante, and Vivace. As one might suspect, the work is not without retrospective allusions to previous music, fortunately not to the big heavily scored tone poems but to "Der Rosenkavalier." The influence is mainly evident in the first movement, where a nostalgic melody for oboe is heard against a light textured string accompaniment, echoing the music of the disillusioned Marschallin. In the andante there is a subtle interplay of autumnal colorations in the dialogue between oboe and violins. Not a great work, but one full of ingratiating passages, and with the perfection of Leon Goossens' playing, interest rarely lags. Excellent surfaces.

STRAVINSKY (IGOR)

STRAVINSKY: L'Histoire du Soldat (6 sides) & Octet for Wind Instruments (4 sides). Members of the Boston Symphony Orchestra conducted by Leonard Bernstein. Five 12" records in Set VM-1197; price complete with album \$8.25. (Automatic: VDM-1197; price \$7.25)

This seems to be a big Stravinsky season, what with the composer coming to New York to conduct his new ballet "Orpheus" and an earlier one, "Renard"; a stage production of "Oedipus Rex" by Juilliard late in April, and plans for a new opera announced by him, "The Rake's Progress" to a libretto by W. H. Auden. Victor, not to be outdone, makes its contributions with two comparatively early works. "The Soldier's Tale" had its origin in the grim war time years when Stravinsky lived in Switzerland. In the early part of 1919 he and the poet C. F. Ramuz began working on the setting to music of an old Russian fairy tale of the soldier and his violin, with Faustian overtones. With a narrator the three elements of reader, music and ballet, the work is alternately read, played and danced. In style the music reflects the disillusion and cynicism of the period, rather resembling the acid little "Kleine Kammermusik" of Hindemith.

The music has been arranged for concert performance, with the narrator being eliminated. The sections in this recorded performance are: Soldier's March; Music for Scene I; Royal March; Music for Scene II; Little Concert; Three Dances: Tango, Waltz, Ragtime; Little Chorale; The Devil's Dance; Great Dance; Triumphal March of the Devil. More music is included in this recording than in the earlier version conducted by the composer.

The Octet for Wind Instruments reveals the composer bidding farewell to the colorful folk music of his native Russia and preparing for the abstract period that was to come. It is a graceful highly vivacious piece of music, remarkable for its structure as well as its blend of mischievous humor and innate cheerfulness.

Both works given a musically perceptive reading by Leonard Bernstein who as conductor of the City Center orchestra did so much in the way of reviving neglected works of modern composers.

The superb recording was made in Tanglewood last fall.

VIVALDI (ANTONIO)

VIVALDI: Concerto in A major for Violins, String Orchestra, Organ & String Quartet ("L'Eco in Lontano") (Arr. Molinari). Armando Gramegna & E. Giaccone (violins) & EIAR Symphony Orchestra conducted by Willy Ferrero. Two 12" imported records (4 sides), Nos. CET-BB25047/8; price \$5.24.

It was not for nothing that Bach thought so highly of Vivaldi, and even borrowed from him; his careful craftsmanship, invention, and flow of melody are all evident in this beautiful Concerto in A major, "L'Eco in Lontano", employing the unusual device of a string quartet echoing the music from a distance. The movements are Allegro, Larghetto, Allegro. Of these, the Larghetto is one of the most profoundly affecting things that Vivaldi has ever written. Molinari's rather heavy transcription is not in the style of the period. This is an unusual recording, however, and is enthusiastically recommended.

WAGNER (RICHARD)

WAGNER: Parsifal—Prelude & Good Friday Music. Boston Symphony Orchestra conducted by Serge Koussevitzky. Three 12" records (6 sides) in Set VM-1198; price complete with album \$5.75. (Automatic: VDM-1198; price \$4.75)

A new and occasionally eloquent evocation of some of Wagner's most moving pages is evidenced in Dr. Koussevitzky's conducting of the Prelude and Good Friday Spell from "Parsifal." The reflective poetry of the prelude and the glowing triumph of the Consecration are faithfully illuminated by the Boston orchestra. The recording is technically superb. However, the conductor is not wholly happy in this score.

WAGNER: Die Walküre — Wotan's Farewell & Magic Fire Music. Paul Schoeffler (baritone in German) & London Symphony Orchestra conducted by Karl Rankl. Two 12" imported records (4 sides) in Set D-EDA46; price complete with album \$5.25. (Automatic sequence only)

Wagner once remarked to Von Bülow that it was perhaps just as well that his operas were so often imperfectly produced, for their full impact might upset sedate audiences. Hearing Wotan's Farewell & Magic Fire Music, with Paul Schoeffler, bass-baritone, certainly not a great voice, with the English Decca FFRR technique, makes one wish that the entire "Die Walküre" might be afforded such a magnificent recording. With admirable balance between singer and orchestra, all the massive power of the compelling finale emerges in this well integrated reading. The deep tonal perspective gives the immediacy of an actual operatic performance.

The recording was made in the Assembly Hall, Walthamstow.

ANTENORE REALI

We have recently received a limited supply of the records by an Italian baritone, Antenore Reali, who has a big, slightly unwieldy voice which has been well recorded. The important thing about the records is the repertory, not too well represented in catalogues at the present time. The following Cetra records are priced at \$2.62 each.

CET-BB25128: PONCHIELLI: La Gioconda — O Monumento & PUCCINI: La Fanciulla del West — Minnie della mia casa.

CET-BB25130: LEONCAVALLO: Zazà—Zazà, piccola zingara & CILEA: L'Arlesiana — Come due tizzi accesi.

CET-BB25150: PONCHIELLI: La Gioconda — O monumento & VERDI: Ernani—O de' verdi anni miei.

ELENA GERHARDT SONG RECITAL. Elena Gerhardt (mezzo-soprano in German) & Gerald Moore (piano). Six 10" imported records (12 sides); price complete with album \$14.00.

Contents: BRAHMS: Zigeunerlieder, Op. 103; Der Tod, das ist die Kühle Nacht, Op. 96, No. 1; Der Gang zum Liebchen, Op. 48, No. 1; Therese, Op. 86, No. 1; SCHUBERT: Dithyrambe, Op. 60, No. 2; Die Stadt (Schwanengesang No. 11); Ellens Zweiter Gesang, Op. 52, No. 2; Wiegenlied, Op. 105, No. 2; WOLF: Italienisches Liederbuch: No. 7, Der Mond hat eine schwere Klag' erhoben & No. 17, Und willst du deinen Liebsten sterben sehen.

Since her debut Mme. Elena Gerhardt continues to enjoy an international reputation as an interpretative artist that is the envy and despair of every serious interpreter of Song. Though never the possessor of a sensuous voice, Mme. Gerhardt has triumphed by the completeness of her conceptions and by the perfection of her phrasing. One has only to listen to any of these records to discover that in Mme. Gerhardt we have a superb artist.

According to the request of her numerous admirers, Mme. Gerhardt made a private HMV recording of some of the favorite songs in her repertory. It is in the quieter type of song, of which this collection largely consists, that her artistry is best revealed. Ranging from Brahms' "Zigeunerlieder" which makes considerable demands on the voice to the delicately sensitive "Die Stadt" of Schubert, there is a wide variety of moods and colors. Though there are other recordings of the Brahms songs, none can approach these interpretations.

The Schubert songs reveal another facet of Mme. Gerhardt's amazing interpretive ability. Collectors have long treasured her records from "Die Winterreise," which are not available today. However, it may be said that the Schubert Songs in this set are in every way comparable. "Die Stadt" is certainly one of the greatest Schubert songs, and this interpretation is without equal. The others are no less great.

The first volume of the Hugo Wolf Society, long out of print, consisted of Mme. Gerhardt's interpretations of some 19 songs. Record collectors are indeed fortunate in being able to obtain these two additional Wolf Songs.

The recording engineers in the past were never too kind to Mme. Gerhardt, but in this set they have given her first rate recording. The balance between the voice and the beautifully played accompaniments of Gerald Moore is perfect.

Each set contains a booklet of the texts of the songs in German and English.

We have been fortunate in receiving a limited number of these private recordings which have been out of print since the early days of the war.

RELIGIOUS RECORDS

PRAYERS AND SONGS FOR THE SABBATH.

Rabbi Stephen S. Wise (reader) with Free Synagogue Choir directed by A. W. Binder, Evelyn Sachs (soprano), Lawrence Davidson (baritone) & Alexander Richardson (organ). Three 12" records (6 sides) in Set VMO-1192; price complete with album \$4.75.

Contents: Ceremony of Kindling of Sabbath Lights; Call to Prayer; The Faith of Israel; Shme Yisroel; Vochavto; L'Maan Tizkeru; Psalm 23: The Lord is My Shepherd; Response: May the Word; Kiddush; Adoration: Let Us Adore; Va Anachnu; Kaddish.

THE SEVEN RIDDLES OF LIFE. Msgr. Fulton J. Sheen (reader). Four 12" records (8 sides) in Set VM-1193; price complete with album \$6.00. (Automatic: VDM-1193; price \$5.00)

Contents: Introduction; The Riddles of Hate, Pain, Suffering of the Innocent, Loneliness, the Unloved, Defeat, Values.

DOMESTIC ALBUM SETS

We have recently received a limited supply of the following album sets which have been unobtainable for some time. They are available in automatic sequence only unless specified otherwise.

K. P. E. BACH: Concerto for Orchestra in D major (Arr. Steinberg). Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records (4 sides) in Set VMO-559; price complete with album \$3.50. (Manual only)

BRUCKNER: Symphony No. 9 in D minor. Munich Philharmonic Orchestra conducted by Siegmund von Hausegger. Seven 12" records (14 sides) in Set VDM-627; price complete with album \$9.75.

HAYDN: Quartet Society Vol. IV: Quartets in E flat major, Op. 50, No. 3; C major, Op. 76, No. 3 ("Emperor"); F minor, Op. 20, No. 5. Pro Arte Quartet. Seven 12" records (14 sides) in Set VDM-526; price complete with album \$9.75.

MOZART: Concerto in B flat major, K. 191, for Bassoon and Orchestra. Fernand Oubradous (bassoon) & Orchestra conducted by Eugène Bigot. Two 12" records (4 sides) in Set VMO-704; price complete with album \$3.50. (Manual only)

PURCELL: Suite for Strings (with horns, flutes & English horns) (Arr. Barbirolli). Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. Two 12" records (4 sides) in Set VMO-533; price complete with album \$3.50. (Manual only)

TELEMANN: Suite in A minor for Flute and Strings. William Kincaid (flute) & Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set VDM-890; price complete with album \$3.50.

LOTTE LEHMANN SONG RECITAL No. 1. Contents: MOZART: Die Verschweigung & An Chloe; SCHUBERT: Ungeduld & Im Abendrot; SCHUMANN: Die Kartenlegerin, Op. 31, No. 2 & Waldgespräch, Op. 39, No. 3; BRAHMS: Der Tod, das is die kühle Nacht, Op. 96, No. 1; Therese, Op. 86, No. 1 & Meine Liebe ist Grün, Op. 63, No. 5; WOLF: Anakreon's Grab & In dem schatten meiner Locken. Lotte Lehmann (soprano in German) & Erno Balogh (piano). Five 10" records (10 sides) in Set VMO-292; price complete with album \$6.00. (Manual only)

IMPORTED RECORDS

Limited Quantities. Order early to assure choice.

BACH: Toccata and Fugue in D minor. Jeanne Demessieux (Organ of St. Mark's Church, North Audley St., London). 12" imported record (2 sides), No. D-K1635; price \$2.10.

CHOPIN: Ballade No. 2 in F major, Op. 38. Benno Moiseiwitsch (piano). 12" imported record (2 sides), No. G-C3685; price \$2.00.

COWARD: Noel Coward Vocal Gems (selections including: I'll see you again, Poor little rich girl, One, two three, The Stately Homes of England, Dearest Love, Room with a view, Bright was the day, London Pride, Ladies in the town, Mad about the boy, Sigh no more, Zigeuner, I'll follow my secret heart, Parisien Pierrot, Someday I'll find you, Matelot). Joyce Grenfell, Anne Ziegler, Graham Payn (vocals) with Orchestra conducted by Harry Acres. Two 12" imported records (4 sides), Nos. G-C3635/6; price \$4.00.

ELGAR: The Kingdom, Op. 51—The sun goeth down. Isobel Baillie (soprano) & Philharmonia Orchestra conducted by Sir Malcolm Sargent. 12" imported record (2 sides), No. C-DX1443; price \$2.62.

HUMPERDINCK: Hansel und Gretel — Dance Duet, Act I (3 sides) & Die kleine Sandmann bin Ich (Sandman's Song) & Abends will ich Schlafen geh'n (Evening Prayer) (1 side). Elisabeth Schwarzkopf & Irmgard Seefried (sopranos in German) with Philharmonia Orchestra conducted by Josef Krips. Two 12" imported records, No. C-LX1036/7; price \$5.24.

MEYERBEER: Les Huguenots — Plus blanche que la blanche hermine (Romance de Raoul) & **ROSSINI:** Guillaume Tell—Asile Héritaire. André D'Arkor (tenor in French) & Orchestra of the Theatre Royal de la Monnaie, Brussels, conducted by Maurice Bastin. 12" imported record (2 sides), No. C-RFX22; price \$2.62.

MOZART: *Le Nozze di Figaro* — No. 19, E Susanna non vien! (Recit.) & Dove sono (Aria). Maria Cebotari (soprano in Italian) & Philharmonia Orchestra conducted by Josef Krips. 10" imported record (2 sides), No. G-DA1875; price \$2.00.

PONCHIELLI: *La Gioconda* — Cielo e mar; & PUCCINI: *Turandot* — Non piangere, Liù! Giacomo Lauri-Volpi (tenor in Italian) & Orchestra of the Rome Opera House conducted by Luigi Ricci. 12" imported record (2 sides), No. G-DB6352; price \$2.62.

PUCCINI: *Manon Lescaut* — Sola perduta abbandonata & Madama Butterfly — Con onor (Death of Butterfly). Adrianna Guerrini (soprano in Italian) & Aldo Ferracuti (tenor) (in *Butterfly* only) with Symphony Orchestra of the Augusteo, Rome, conducted by Vincenzo Bellezza. 12" imported record (2 sides), No. C-DX1431; price \$2.62.

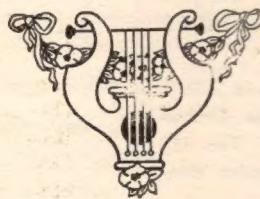
ROSSINI: *L'Italiana in Algieri* — Per lui che adoro & Cruda sorte amor tiranno. Gianna Pederzini (mezzo-soprano in Italian) & EIAR Orchestra conducted by Ugo Tansini. 12" imported record (2 sides), No. CET-BB25092; price \$2.62.

SCHUBERT: *Der Hirt auf dem Felsen*, Op. 129. Margaret Ritchie (soprano in German) with Reginal Kell (clarinet) & Gerald Moore (piano). 12" imported record (2 sides), No. G-C3688; price \$2.00.

VERDI: *Rigoletto* — Pari siamo & PUCCINI: *Tosca* — Gial mi dicon venal. Marko Rothmüller (baritone in Italian) & F. Sacchi (soprano) (in *Tosca* only) with Orchestra conducted by Alberto Erede. 12" imported record (2 sides), No. G-C3689; price \$2.00.

VERDI: *Rigoletto* — Cortigiani, vil razza dannata & ROSSINI: *Il Barbieri di Seviglia* — Largo al factotum. Paolo Silveri (baritone in Italian) & Royal Opera House Orchestra, Covent Garden, conducted by Hugo Rignold. 12" imported record (2 sides), No. C-DX1432; price \$2.62.

WOLF: *In der Frühe*; *In das Schatten meiner Locken*; *Mausfalen* — Spruchlein. Elisabeth Schumann (soprano in German) & Gerald Moore (piano). 10" imported record (2 sides), No. G-DA1862; price \$2.00.



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